Secondary Chords

Secondary chords relate to the key of the chord which follows (key of the moment) but do not effect a modulation. For example, the secondary chords to the supertonic chord in C major come from the key of d minor. A secondary chord contains at least one chromatically altered note; the chromatically altered note is never doubled. Secondary chords usually have dominant function. Chords must be major or minor in quality to be preceded by secondary chords.

ANALYSIS

Two Roman numerals separated by a slash are used to analyze secondary chords. The first numeral shows the function and quality of the secondary chord in relation to the following chord; the second numeral shows the following chord.

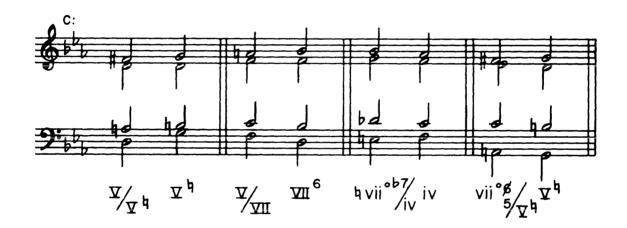


FIGURE 13.1. Analysis of Secondary Chords

SECONDARY DOMINANTS

Secondary dominants may be triads, dominant sevenths, or dominant sevenths with extensions (elevenths are rare). When a secondary dominant progresses to a diatonic seventh chord, the momentary leading tone (third of the chord) may descend by a half step to become the seventh.

The V/V or V^{-7}/V occurs in major or minor as a chromatically altered supertonic chord. It is used in any position in major. In minor it is used in any position except second inversion.



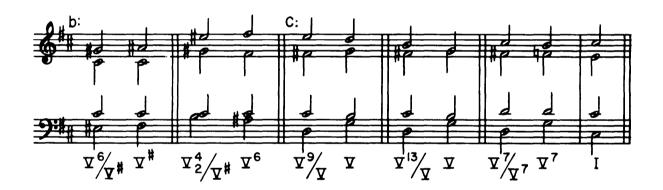
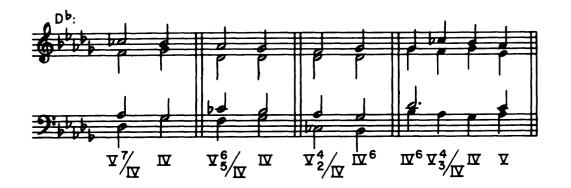


FIGURE 13.2. Secondary Dominants of the Dominant

$$v^7/IV - V/iv - V^7/iv$$

Because the V/IV is the tonic chord, the V 7 /IV must be used in major to have a chromatic alteration in the tonic chord. In minor, the secondary dominant triad or dominant seventh may be used because both are altered tonic chords. These secondary dominants may be used in all positions.



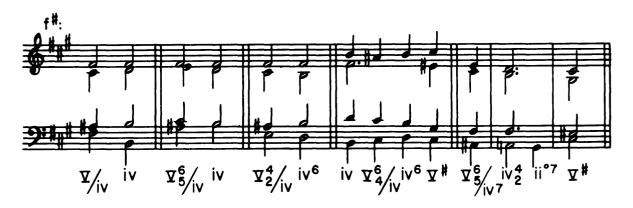


FIGURE 13.3. Secondary Dominants of the Subdominant

The V/ii or V 7 /ii occurs in major as a chromatically altered submediant chord. It is used in all positions except second inversion.

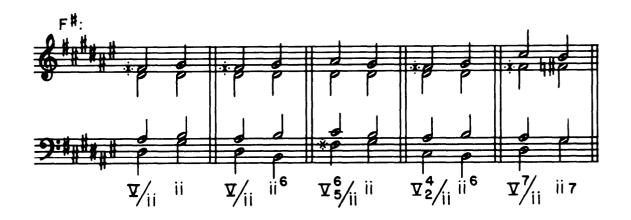


FIGURE 13.4. Secondary Dominants of the Supertonic

The V/vi or V $^{-7}$ /vi occurs in major as a chromatically altered mediant chord. It is used in all positions except second inversion. In minor, the secondary dominant seventh must be used so that a chromatic alteration occurs on the mediant chord (V $^{-7}$ /VI). V $^{-7}$ /VI is usable in all positions; second inversion occurs only in a descending line because it involves the subtonic scale degree.

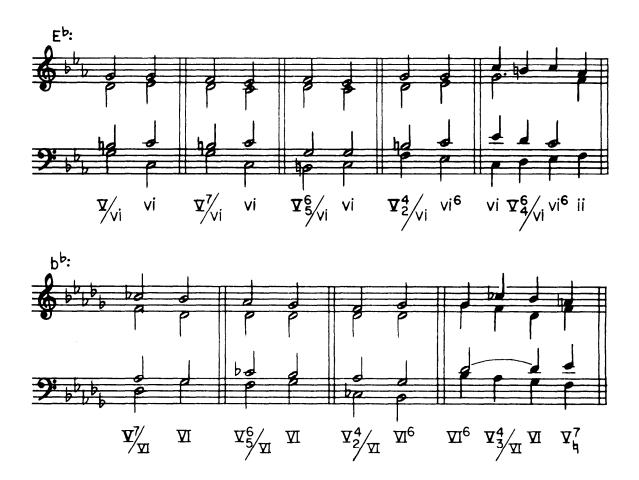


FIGURE 13.5. Secondary Dominants of the Submediant

The V_{ℓ} iii occurs in major as a chromatically altered leading tone chord and is used in all positions except second inversion. In a minor key the V_{ℓ} III and V_{ℓ} III are the subtonic triad and subtonic seventh chord. Although no alteration occurs, these chords could be analyzed as secondary dominants.



FIGURE 13.6. Secondary Dominants of the Mediant

V/VII- V 7/VII

The V/VII or V 7 /VII occurs in minor as a chromatically altered subdominant chord. It is used in all positions except second inversion.



FIGURE 13.7. Secondary Dominants of the Subtonic

SECONDARY LEADING TONE CHORDS

Secondary Leading Tone chords are constructed using the key of the moment.

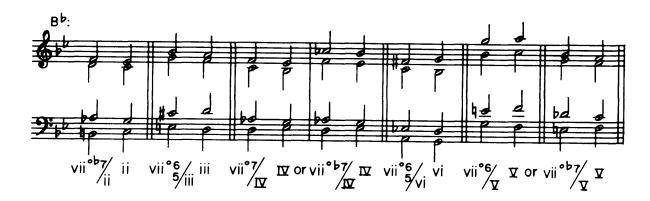




FIGURE 13.8. Secondary Leading Tone Chords